

*Artistic Root Symbols Serve as a Blueprint of the Artist's Subconscious Mind, and Therefore as Instructions for the Creation of the Conscious Mind*

Before discussing the magickal technology for the mapping and evocation of any element of the human unconscious mind and therefore the astral-daemonic plane, a brief moment will be taken to discuss artistic embedded symbols and their relation to the conscious mind of the artist who evoked them.

A large portion of any human conscious mind is the result of programming from the subconscious mind. The human consciousness is not completely the result of memetic structuring, but a considerably large portion of it is the direct result of memetic structuring. Language is the most obvious example. Languages are extremely complex memetic structures programmed into human minds. On any occasion a human thinks or speaks in linguistic terms memetic constructs of consciousness are being utilized.

Large portions of the human conscious mind are direct memetic constructs. Thus, altering or entirely replacing a large portion of a particular human's memetic framework would tend to transform that human's conscious mind as well. By implanting or deleting complex memetic structures from the subconscious mind the actual consciousness can be transformed. An act as simple as learning a new language can transform the way a human interacts with his world considerably.

The conscious mind is an evolution, or creation, of the unconscious mind, albeit a creation which, over the span of millions of years of evolution, has taken on a life of its own. But regardless of the fact that the ego is a separate entity in its own right, it continues to be strongly affected and often controlled by unseen subconscious and cultural powers. Therefore, any change in the subconscious aspects of the mind will lead to change in the ego and the conscious aspects of the mind.

Since artwork contains embedded symbols which have arisen from the subconscious mind of the artist, it would follow that if the embedded symbols were correctly interpreted and isolated they could be used as a blueprint or map of the subconscious mind of the artist. If enough embedded symbols were

isolated from an artist's body of work, it could be claimed that a large portion of that artist's subconscious mind had been isolated. Since a large portion of any artist's conscious mind is more or less directly created by the interplay of his own unique subconscious elements, it should be possible to create not only a map of any artist's subconscious mind, but also his conscious mind as well. If the memetically controlled portion of a conscious mind were mapped, it should not be too difficult to add to this conscious blueprint the biological portions of the human mind, since all human beings share the same general biological characteristics, within certain measurable levels of differentiation.

Furthermore, if the particular embedded spirits isolated from within a particular artist's work were to be implanted directly into the subconscious mind of another person, the consciousness of the person into whom the symbols are imbedded could then theoretically be transformed into the actual consciousness of the artist. Of course, in practice there would always be minor variations, for even if the symbolic content of an artist's mind were to completely replace the symbolic content of another mind, that other mind would still be subject to different biological, sociocultural, and environmental conditions which would tend to modify the process by which subconscious forces are transformed into conscious reality. But, assuming a subject could be found who matched very closely in all of the variable areas; i.e., similar biological, sociocultural, and environmental conditions -- then a nearly exact replicate of the artist's consciousness could be successfully implanted into the mind of that subject. In this way a form of immortality could be achieved whereby a sufficiently skilled artist could theoretically replicate his entire mental structure into the minds of others who view his work.

In practice, a far less potent form of this transference mechanism occurs daily. On any occasion a work of art is viewed, some of the embedded spirits within the artwork replicate themselves into the mind of the viewer. These replicated spirits